

Vocabulary Study  
*Othello* by William Shakespeare  
Student Activity

Act I

alacrity  
carnal  
consecrate  
defunct  
facile

grave  
homage  
insolent  
profane  
warrant

1. **homage** (HOM ig) *n.* a reverential regard; respect shown by external action

derivatives: homages, homage

*Act I scene i*

“Others there are  
Who, trimm’d in forms and visages of duty,  
Keep yet their hearts attending on themselves;  
And, throwing but shows of service on their lords,  
Do well thrive by them, and when they have lin’d their coats,  
Do themselves **homage**: these fellows have some soul;  
And such a one do I profess myself.”

2. **grave** (GREYV) *adj.* serious, or solemn, sober

derivatives: graver, gravest, gravely

*Act I scene i*

“Most **grave** Barbantio,  
In simple and pure soul I come to you.”

3. **warrant** (WAWR uhnt) *n.* authorization, justification, sanction

derivatives: warranted, warrantable

*Act I scene ii*

“I therefore apprehend and do attach thee  
For an abuser of the world, a practiser  
Of arts inhibited and out of **warrant**.”

4. **facile** (FAS il) *adj.* moving or proceeding with ease, easily done or performed

derivatives: *facilely*, *facileness*

*Act I scene iii*

“And let ourselves again but understand  
That, as it more concerns the Turk than Rhodes,  
So may he with more **facile** question bear it . . .”

5. **insolent** (IN suh lunt) *adj.* insulting or contemptuous

derivatives: *insolence*, *insolently*, *insolency*, *insolentness*

*Act I scene iii*

I ran it through, even from my boyish days  
To the very moment that he bade me tell it:  
Wherein I spake of most disastrous chances,  
Of moving accidents by flood and field;  
Of hair-breadth scapes I’ the imminent deadly breach;  
Of being taken by the **insolent** foe,  
And sold to slavery; of my redemption thence,  
And portance in my travels’ history:  
Wherein of antres vast and deserts idle,  
Rough quarries, rocks, and hills whose heads touch heaven,  
It was my hint to speak,—such was the process . . .”

6. **alacrity** (uh LAK ruh tee) *n.* prompt and cheerful response

derivatives: *alacritous*

*Act I scene iii*

“The tyrant custom, most grave senators,  
Hath made the flinty and steel couch of war  
My thrice-driven bed of down: I do agonize  
A natural and prompt **alacrity**  
I find in hardness . . .”

7. **consecrate** (KON suh krate) *v.* to dedicate or to declare sacred

derivatives: consecrated, consecrating, consecration

*Act I scene iii*

“I saw Othello’s visage in his mind;  
And to his honors and his valiant parts  
Did I my soul and fortunes **consecrate**.  
So that, dear lords, if I be left behind,  
A moth of peace, and he go to the war,  
The rites for which I love him are bereft me,  
And I a heavy interim shall support  
By his dear absence.”

8. **defunct** (deh FUNGKT) *adj.* no longer existing, not operating or functioning, dead

derivatives: defunction, defunctive

*Act I scene iii*

“Vouch with me, heaven, I therefore beg it not  
To please the palate of my appetite;  
Nor to comply with heat,—the young affects  
In me **defunct**,—and proper satisfaction;  
But to be free and bounteous to her mind:  
And heaven defend your good souls, that you think  
I will your serious and great business scant  
For she is with me . . .”

9. **carnal** (KAR nul) *adj.* marked by sexuality that is often frank and unrelieved by higher emotions

derivatives: carnalist, carnality, carnalize

*Act I scene iii*

“If the balance of our lives had not one scale of reason  
To poise another of sensuality, the blood and baseness  
of our natures would conduct us to most preposterous conclusions:  
But we have reason to cool our raging motions, our **carnal** stings,  
our unbitted lusts; whereof I take this, that you call love,  
to be a sect or scion.”

10. **profane** (pruh FANE) *v.* to show contempt toward sacred things

derivatives: profanation, profanely, profaner, profanity

Act I scene iii

“Thus do I ever make my fool my purse;  
For I mine own gain’d knowledge should **profane**  
If I would time expend with such a snipe  
But for my sport and profit.”

## Act II

bestial  
 dilatory  
 discern  
 discretion  
 enmesh

lechery  
 mutiny  
 paradoxes  
 propriety  
 surfeited

1. **discern** (deh SURN) *v.* to differentiate between two or more things

derivatives: discerned, discernable, discernment

*Act II scene i*

“What from the cape can you **discern** at sea?”

2. **surfeited** (SUR feh ted) *v.* fed or supplied to excess

derivatives: surfeit, surfeiter

*Act II scene i*

“His bark is stoutly timber’d, and his pilot  
 Of very expert and approv’d allowance;  
 Therefore my hopes, not **surfeited** to death,  
 Stand in bold cure.”

3. **paradoxes** (PAIR uh doks es) *pl.n.* things that appear false or contradictory but are actually correct

derivatives: paradoxical, paradoxically

*Act II scene i*

“These are old fond **paradoxes** to make fools laugh i’ the  
 alehouse. What miserable praise hast thou for her that’s foul  
 and foolish?”

4. **mutiny** (MYOOT n ee) *n.* rebellion, revolt or rebellion against constituted authority

derivatives: munities, mutinied, mutinying

*Act II scene i*

“Sir, he is rash, and very sudden in choler, and haply with his  
 truncheon may strike at you: provoke him, that he may; for even  
 out of that will I cause these of Cyprus to **mutiny**, whose  
 qualification shall come into no true taste again but by the  
 displanting of Cassio.”

5. **lechery** (LECH ur ee) *n.* the act of indulging excessively in sexual activity or in lasciviousness

derivatives: lecher, lecherous, lecherousness

*Act II scene i*

“**Lechery**, by this hand; an index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths embraced together.”

6. **discretion** (deh SKRESH un) *n.* ability to act on one’s own power of individual decision

derivatives: discretional, discretionally, discretionary

*Act II scene iii*

“Good Michael, look you to the guard to-night:  
Let’s teach ourselves that honourable stop,  
Not to out-sport **discretion**.”

7. **propriety** (pruh PRY eh tee) *n.* correct conduct

derivative: proprieties

*Act II scene iii*

“Silence that dreadful bell; it frights the isle  
From her **propriety**.”

8. **bestial** (BES chul ) *adj.* brutal without reason, having the attributes of a savage

derivatives: bestiality, bestialize

*Act II scene iii*

“Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is **bestial**.”

9. **enmesh** (en MESH) v. to entangle

derivatives: enmeshed, enmeshment

*Act II scene iii*

“So will I turn her virtue into pitch;  
And out of her own goodness make the net  
That shall **enmesh** them all.”

10. **dilatory** (DIL uh tor ee) *adj.* delaying, slow

derivatives: dilatoriness, dilatorily

*Act II scene iii*

“How poor are they that have not patience!  
What wound did ever heal but by degrees?  
Thou know’st we work by wit, and not by witchcraft;  
And wit depends on **dilatory** time.”

**Act III**

affinity  
chide  
entreat  
hideous  
languishes

penitent  
ruminate  
shrill  
vehement  
virtuous

1. **virtuous** (VUR choo uhs) *adj.* conforming to moral and ethical principles; morally excellent, upright, chaste

derivatives: virtue, virtuously, virtuousness

*Act III scene i*

“Why, no; the day had broke  
Before we parted. I have made bold, Iago,  
To send in to your wife: my suit to her  
Is, that she will to **virtuous** Desdemona  
Procure me some access.”

2. **affinity** (uh FIN uh tee) *n.* a likeness, a natural relationship, a kinship

derivatives: affinitive, affinities

*Act III scene i*

“Good-morrow, good lieutenant; I am sorry  
For your displeasure; but all will sure be well.  
The general and his wife are talking of it;  
And she speaks for you stoutly: the Moor replies  
That he you hurt is of great fame in Cyprus  
And great **affinity**, and that, in wholesome wisdom,  
He might not but refuse you; but he protests he loves you  
And needs no other suitor but his likings  
To take the safest occasion by the front  
To bring you in again.”

3. **languishes** (LANG gwish) *v.* to be or become weak or feeble, droop, fade

derivatives: languish, languisher

*Act III scene iii*

“How now, my lord!  
I have been talking with a suitor here,  
A man that **languishes** in your displeasure.”



4. **penitent** (PEN eh tunt) *adj.* showing or feeling regret for wrongdoing, repentant

derivatives: penitence, penitency, penitential

*Act III scene iii*

“Why then to-morrow night; or Tuesday morn;  
On Tuesday noon, or night; on Wednesday morn:—  
I pr’y thee, name the time; but let it not  
Exceed three days: in faith, he’s **penitent**;  
And yet his trespass, in our common reason,—  
Save that, they say, the wars must make examples  
Out of their best,—is not almost a fault  
To incur a private check.”

5. **entreat** (en TREET) *v.* to ask (a person) earnestly, beseech, implore, beg

derivatives: entreaty, entreating, entreatingly, entreatment

*Act III scene iii*

“Why, this is not a boon;  
'Tis as I should **entreat** you wear your gloves,  
Or feed on nourishing dishes, or keep you warm,  
Or sue to you to do a peculiar profit  
To your own person: nay, when I have a suit  
Wherein I mean to touch your love indeed,  
It shall be full of poise and difficult weight,  
And fearful to be granted.”

6. **hideous** (HID ee uhs) *adj.* horrible or frightful to the senses; repulsive; very ugly; shocking or revolting to the moral sense

derivatives: hideously, hideousness

*Act III scene iii*

“Think, my lord! By heaven, he echoes me,  
As if there were some monster in his thought  
Too **hideous** to be shown.”

7. **ruminate** (ROO muh nate) *v.* to consider for a long time at a slow pace, to ponder

derivatives: reminatingly, ruminator, ruminative

*Act III scene iii*

“Nay, yet there’s more in this:  
I pr’ythee, speak to me as to thy thinkings,  
As thou dost **ruminate**; and give thy worst of thoughts  
The worst of words.”

8. **vehement** (VEE uh munt) *adj.* forcefully expressing emotion or conviction

derivatives: vehemence, vehemency, vehemently

*Act III scene iii*

“My lord, I would I might entreat your honour  
To scan this thing no further; leave it to time:  
Though it be fit that Cassio have his place,—  
For sure he fills it up with great ability,—  
Yet, if you please to hold him off awhile,  
You shall by that perceive him and his means:  
Note if your lady strain his entertainment  
With any strong or **vehement** importunity;  
Much will be seen in that.”

9. **chide** (CHAHYD) *v.* to express disapproval of, scold, reproach

derivatives: chid, chider, chidingly

*Act III scene iii*

“Do not you **chide**; I have a thing for you.”

10. **shrill** (SHRIL) *adj.* high-pitched and piercing in sound quality

derivatives: shrilly, shrillness

*Act III scene iii*

“O, farewell,  
Farewell the neighing steed and the **shrill** trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp, and circumstance of glorious war!”

Act IV

beguile  
bestow  
credulous  
ecstasy  
fulsome

galls  
garnered  
lethargy  
peevish  
wanton

1. **bestow** (be STOW) *v.* to grant or to give

derivatives: bestowal, bestowed, bestowment

*Act IV scene i*

“Why, then, ’tis hers, my lord, and being hers,  
She may, I think, **bestow**’t on any man.

2. **fulsome** (FOOL sem) *adj.* disgusting or offensive, esp. because excessive or insincere; ample, abundant, plentiful

derivatives: fulsomely, fulsomeness

*Act IV scene i*

“Lie with her! lie on her!—We say lie on her when they belie  
her.—Lie with her! That’s **fulsome**.—Handkerchief—confessions—  
handkerchief!—To confess, and be hanged for his labour,—first,  
to be hanged, and then to confess.—I tremble at it.”

3. **credulous** (KREJ e les) *adj.* tending to believe too readily, easily convinced

derivatives: credulously, credulousness

*Act IV scene i*

“Work on,  
My medicine, work! Thus **credulous** fools are caught;  
And many worthy and chaste dames even thus,  
All guiltless, meet reproach.”

4. **lethargy** (leh THAR je) *n.* the state of being sluggish or languid

derivatives: lethargic, lethargically

*Act IV scene i*

“No, forbear;  
The **lethargy** must have his quiet course:  
If not, he foams at mouth, and by and by  
Breaks out to savage madness.”

5. **wanton** (WAHN tun) *n.* immorality, lewdness

derivatives: wantonly, wantonness

*Act IV scene i*

“O, ’tis the spite of hell, the fiend’s arch-mock,  
To lip a wanton in a secure couch,  
And to suppose her chaste!”

6. **ecstasy** (EK sta se) *n.* a feeling of overpowering joy, great delight, rapture; a trance

derivatives: ecstasies, ecstatic

*Act IV scene i*

“Whilst you were here o’erwhelmed with your grief,—  
A passion most unsuited such a man,—  
Cassio came hither: I shifted him away,  
And laid good ’scuse upon your **ecstasy**;  
Bade him anon return, and here speak with me;  
The which he promis’d.”

7. **beguile** (buh GUYL) *v.* to deceive, to mislead, to persuade with charm

derivatives: beguiled, beguiling, beguiler

*Act IV scene i*

“Now will I question Cassio of Bianca,  
A housewife that, by selling her desires,  
Buys herself bread and clothes: it is a creature  
That dotes on Cassio,—as ’tis the strumpet’s plague  
To **beguile** many and be **beguil’d** by one . . . ”

8. **garnered** (GAR ner d) *v.* to gather and store in or as if in a granary; to amass, acquire

derivatives: garner, garnering

*Act IV scene ii*

“Yet could I bear that too; well, very well:  
But there, where I have **garner’d** up my heart;  
Where either I must live or bear no life,—  
The fountain from the which my current runs,  
Or else dries up; to be discarded thence!”

9. **peevish** (PEE vish) *adj.* fretfull, obstinate

derivatives: peevishly, peevishness, peeve, peeved

*Act IV scene iii*

“But I do think it is their husbands’ faults  
If wives do fall: say that they slack their duties  
And pour our treasures into foreign laps;  
Or else break out in **peevish** jealousies. . . .”

10. **galls** (GOL s) *pl. n.* bitterness of feeling, rancor; things bitter to endure

derivatives: gall, galled, galling

*Act IV scene iii*

“Why, we have **galls**; and though we have some grace,  
Yet have we some revenge.”

**Act V**

balmy  
base  
forsake  
malice  
odious

perjury  
pernicious  
portents  
quench  
traduced

1. **malice** (MAL is) *n.* desire to harm others

derivatives: malicious, maliciously, maliciousness

*Act V scene i*

“For you, mistress,  
Save you your labour.—He that lies slain here, Cassio,  
Was my dear friend: what **malice** was between you?”

2. **quench** (KWENCH) *v.* to put out or extinguish; to subdue, overcome, quell

derivatives: quenchable, quencher, unquenched

*Act V scene ii*

“Yet she must die, else she’ll betray more men.  
Put out the light, and then put out the light:  
If I **quench** thee, thou flaming minister . . .”

3. **balmy** (BAH mee) *adj.* mild and refreshing; soft, soothing; having the qualities of balm, aromatic, fragrant

derivatives: balmily, balminess

*Act V scene ii*

“O, **balmy** breath, that dost almost persuade  
Justice to break her sword!—One more, one more;—  
Be thus when thou art dead, and I will kill thee,  
And love thee after.”

4. **portents** (PAWR tent s) *pl. n.* an indication or omen of something about to happen, esp. something momentous; threatening or disquieting significance

derivatives: portent, portentous, portentousness, portentously

*Act V scene ii*

“Some bloody passion shakes your very frame:  
These are **portents**; but yet I hope, I hope,  
They do not point on me.”

5. **perjury** (PUR juh ree) *n.* the willful giving of false testimony under oath or affirmation, before a competent tribunal, upon a point material to a legal inquiry

derivatives: perjuries, perjurious, perjuriousness

*Act V scene ii*

“Sweet soul, take heed,  
Take heed of **perjury**; thou’rt on thy death-bed.”

6. **pernicious** (pur NISH us) *adj.* very destructive or harmful, deadly

derivatives: perniciously, perniciousness

*Act V scene ii*

“If he say so, may his **pernicious** soul  
Rot half a grain a day! he lies to the heart:  
She was too fond of her most filthy bargain.”

7. **odious** (oh DEE US) *adj.* deserving hate or contempt

derivatives: odiously, odiousness

*Act V scene ii*

“You told a lie; an **odious**, damned lie;  
Upon my soul, a lie; a wicked lie:—  
She false with Cassio!—Did you say with Cassio?”

8. **forsake** (fawr SEYK) *v.* to quit or leave entirely; abandon, desert; to give up or renounce

derivatives: forsaker, forsaking

*Act V scene ii*

“You must **forsake** this room, and go with us:  
Your power and your command is taken off,  
And Cassio rules in Cyprus.”

9. **base** (BASE) *adj.* lacking higher values

derivatives: baseness, baser, basely

*Act V scene ii*

“I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am; nothing extenuate,  
Nor set down aught in malice: then must you speak  
Of one that loved not wisely, but too well;  
Of one not easily jealous, but, being wrought,  
Perplex’d in the extreme; of one whose hand,  
Like the **base** Judean, threw a pearl away  
Richer than all his tribe. . . .”

10. **traduced** (truh DOOS d) *v.* slandered or spoke falsely about someone

derivatives: traduce, traduces, traducement

*Act V scene ii*

“Set you down this;  
And say besides,—that in Aleppo once,  
Where a malignant and a turban’d Turk  
Beat a Venetian and **traduc’d** the state,  
I took by the throat the circumcised dog  
And smote him—thus.”



### Fill-in-the-Blank Activity

#### Othello

Using the SAT words below, fill in the blanks with suitable vocabulary choices. Each word or its derivative is used once. The answers may not or may not be used in the same plot context as in the quotations given with the definitions.

#### Act I

alacrity  
carnal  
consecrate  
defunct  
facile

grave  
homage  
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warrant

1. The foolish Roderigo constantly pays \_\_\_\_\_ to Iago, gives Iago his money to court Desdemona, and receives nothing in return.
2. When he learns that Desdemona has married Othello, Roderigo believes his hopes of winning Desdemona are \_\_\_\_\_ and threatens to drown himself until Iago reveals his malicious plan.
3. Iago uses Roderigo's jealous rage to undermine and \_\_\_\_\_ Othello's love for Desdemona.
4. In the middle of the night, Roderigo wakes Brabantio, making lewd, \_\_\_\_\_ accusations about Othello and Desdemona.
5. The audience learns through his soliloquies and asides that Iago's villainy has no \_\_\_\_\_, but is simply cold, calculating, and spiteful.
6. Roderigo's blatant racism is evident in his \_\_\_\_\_ remarks about the Moor's appearance.
7. Othello is not alarmed by the late night confrontation with Brabantio, Roderigo, and the Officer, but rather asks with \_\_\_\_\_ that they all put up their swords before they rust in the night air.
8. The Duke, with swift and \_\_\_\_\_ authority, settles the questions of the unexpected marriage of the senator's daughter and the pending attack by the Turks by sending Othello and Desdemona to Cyprus.

9. Othello solemnly \_\_\_\_\_ himself to follow the Duke's orders, to defend Cypress, and to depart immediately even though it is his wedding night.
10. Brabantio's last comment to Othello is a \_\_\_\_\_ and ominous warning about his new wife: "She has deceived her father and may thee."

**Act II**

bestial  
dilatory  
discern  
discretion  
enmesh

lechery  
mutiny  
paradoxes  
propriety  
surfeit

1. After most of the Turkish fleet has been lost in the storm, the residents of Cyprus spot a ship coming into port but cannot \_\_\_\_\_ whether it is Othello's ship or not.
2. Othello's ship, made \_\_\_\_\_ by the storm, arrives in Cyprus last.
3. Though Desdemona conducts herself with perfect \_\_\_\_\_, she does banter lightly with Iago when he criticizes women as being deceptive and hypocritical.
4. In a long list of bawdy \_\_\_\_\_, Iago comments that a woman cannot be both fair and foolish because "even her folly help'd her to an heir."
5. If it were left to the loyal Cassio's \_\_\_\_\_, Othello would be the next governor of Cyprus.
6. Iago's frequent lies and insinuations about Cassio and Desdemona's affair convince the \_\_\_\_\_ Roderigo to start a fight with Cassio.
7. Iago intends to accuse Cassio of \_\_\_\_\_ in order to rob him of his new position as Othello's lieutenant.
8. Iago encourages Cassio to drink too much wine even though Cassio protests because he knows wine brings out unaccustomed \_\_\_\_\_ behavior.
9. When Cassio is drunk and fighting with Montano, Iago tells Roderigo to cry " \_\_\_\_\_ " and wake the town.
10. Iago hopes to \_\_\_\_\_ everyone in his web of deceit.

### Act III

affinity  
chide  
entreat  
hideous  
languishes

penitent  
ruminate  
shrill  
vehement  
virtuous

1. In order to regain Othello's good graces, Cassio sends musicians to play beneath Othello's window since he knows Othello's great \_\_\_\_\_ for music.
2. The more Iago makes insinuations and casts doubts on Desdemona's virtue, the more Othello suffers and \_\_\_\_\_.
3. Othello tells Iago to ask Emilia to watch Desdemona when she is with Cassio and report if Desdemona is indeed as \_\_\_\_\_ as Othello believes.
4. After Iago \_\_\_\_\_ Emilia hundreds of times to steal Desdemona's handkerchief, she suddenly seems to support her husband's scheme and surprises him with it.
5. Emilia humorously \_\_\_\_\_ and criticizes men, saying they "are all but stomachs, and we are all but food."
6. When Othello demands that Desdemona show him the missing handkerchief, she acts neither guilty nor \_\_\_\_\_ as he had expected.
7. In a \_\_\_\_\_ voice and with increasing intensity, Othello demands repeatedly that Desdemona tell him where her lost handkerchief is.
8. Othello's \_\_\_\_\_ jealousy of Desdemona is remarkable because only a few days have passed since their marriage.
9. Continuing to vex Othello, Iago \_\_\_\_\_ on the danger of jealousy, "the green-eyed monster."
10. In a \_\_\_\_\_ parody of a marriage ceremony, Othello and Iago pledge their hateful allegiance to each other and vow to destroy both Desdemona and Cassio.

**Act IV**

beguile  
bestow  
credulous  
ecstasy  
fulsome

galls  
garner  
lethargy  
peevish  
wanton

1. Othello obsesses about the lost handkerchief as Iago continues to accuse the virtuous Desdemona of being a \_\_\_\_\_ and an adulteress.
2. When Iago tells Othello that Cassio has lain with Desdemona, Othello “falls down in a frightful \_\_\_\_\_,” actually an epileptic seizure.
3. Othello’s trance leaves him in a state of \_\_\_\_\_, unable to focus, reason, or even control his speech.
4. Iago continues to \_\_\_\_\_ false evidence against Desdemona as he plots with Othello to hide and watch Cassio’s reaction to the lost handkerchief story.
5. Playing straight into Iago’s plan, Othello mistakenly thinks Cassio is laughing about Desdemona giving him her handkerchief, when it is actually Bianca who has \_\_\_\_\_ him, not Desdemona.
6. When Lodovico arrives from Venice with a message from the Duke and asks Othello about Cassio, Othello grows \_\_\_\_\_, becoming even more irritated when Desdemona answers Lodovico’s questions about Cassio.
7. Finally, Othello’s warrantless \_\_\_\_\_ turns to thoughts of punishment and revenge against his innocent wife.
8. Later, Emilia jokingly tells Desdemona that she would not betray her husband even if someone should \_\_\_\_\_ jewels or rich clothes upon her, but maybe she would cheat “for all the world.”
9. Iago’s machinations are particularly \_\_\_\_\_, hateful, and spiteful to the audience because he reveals to us his schemes in numerous asides and soliloquies.
10. Othello’s behavior \_\_\_\_\_ acceptance of Iago’s contrived evidence of Desdemona and Cassio’s unfaithfulness is at odds with the former picture of a valiant, wise hero he presented himself to be when he addressed the Duke and the Senate.

**Act V**

balmy  
base  
forsake  
malice  
odious

perjury  
pernicious  
portents  
quench  
traduced

1. In his \_\_\_\_\_ and useless attempts to win Desdemona, Roderigo continues to pay Iago with money and jewels.
2. After Roderigo's ambush, Iago instructs the men to carry the wounded Cassio and Roderigo out into the \_\_\_\_\_ night air.
3. When the plan that Iago kill Cassio is thwarted by Roderigo's ineptitude, Othello almost \_\_\_\_\_ his pledge to execute Desdemona for her infidelity.
4. Iago's \_\_\_\_\_ act in stabbing Roderigo before Graziano and Lodovico learn what has happened serves to cover-up any connection between the two schemers.
5. The song "Willow" that Desdemona sings in her room on her last night \_\_\_\_\_ her death, as Emilia asks later, "What did thy song bode, Lady?"
6. Only Desdemona's death will serve to \_\_\_\_\_ Othello's jealous rage.
7. When Desdemona professes her innocence, Othello warns her not to lie to him or to commit \_\_\_\_\_ because she is about to die.
8. Amazingly, though Iago desires only \_\_\_\_\_ toward all throughout the drama, everyone except the audience considers him "honest" until the last scene.
9. Iago \_\_\_\_\_ the innocent Desdemona and the loyal Cassio, viciously maligning them again and again to gain Othello's confidence and then to bring Othello down.
10. The last scene of the play is particularly \_\_\_\_\_ in that Emilia, Desdemona, and Othello lie dead to the amazement of everyone except Iago.

**Complete List of SAT Words**
  
*Othello*

1. affinity	III i	26. homage	I i
2. alacrity	I iii	27. insolent	I iii
3. balmy	V ii	28. languishes	III iii
4. base	V ii	29. lechery	II i
5. beguile	IV i	30. lethargy	IV i
6. bestial	II iii	31. malice	V i
7. bestow	IV i	32. mutiny	II i
8. carnal	I iii	33. odious	V ii
9. chide	III iii	34. paradoxes	II i
10. consecrate	I iii	35. peevish	IV iii
11. credulous	IV i	36. penitent	III iii
12. defunct	I iii	37. perjury	V ii
13. dilatory	II iii	38. pernicious	V ii
14. discern	II i	39. portents	V ii
15. discretion	II iii	40. profane	I iii
16. ecstasy	IV i	41. propriety	II iii
17. enmesh	II iii	42. quench	V ii
18. entreat	III iii	43. ruminate	III iii
19. facile	I iii	44. shrill	III iii
20. forsake	V ii	45. surfeited	II i
21. fulsome	IV i	46. traduced	V iii
22. galls	IV iii	47. vehement	III iii
23. garnered	IV ii	48. virtuous	III i
24. grave	I i	49. wanton	IV i
25. hideous	III iii	50. warrant	I ii

**Multiple Choice Exam**  
***Othello***

*The answers may be the SAT words from your list or any of the derivatives.*

1. To gather and store in or as if in a granary;  
to amass, acquire
  - a. chide
  - b. fulsome
  - c. garner
  - d. homage
  - e. surfeit
2. a prompt and cheerful response
  - a. alacrity
  - b. insolent
  - c. perjury
  - d. shrill
  - e. wanton
3. very destructive or harmful, deadly
  - a. potent
  - b. vehement
  - c. wanton
  - d. balmy
  - e. pernicious
4. correct conduct
  - a. odious
  - b. homage
  - c. dilatory
  - d. propriety
  - e. fulsome
5. to consider for a long time at a slow pace,  
to ponder
  - a. ruminate
  - b. surfeit
  - c. traduce
  - d. warrant
  - e. discern
6. to slander or speak falsely about someone
  - a. perjury
  - b. traduce
  - c. penitent
  - d. pernicious
  - e. carnal
7. to show contempt toward sacred things
  - a. insolent
  - b. surfeit
  - c. profane
  - d. vehement
  - e. base
8. To feed or supply to excess
  - a. surfeit
  - b. ruminate
  - c. discern
  - d. fulsome
  - e. garner
9. the willful giving of false testimony  
under oath or affirmation before a  
competent tribunal, upon a point material  
to a legal inquiry
  - a. alacrity
  - b. defunct
  - c. dilatory
  - d. forsake
  - e. perjury
10. forcefully expressing emotion or  
conviction
  - a. profane
  - b. vehement
  - c. entreat
  - d. homage
  - e. penitent



11. delaying, slow
- credulous
  - discretion
  - facile
  - galls
  - dilatory
12. moving or proceeding with ease, easily done or performed
- ecstasy
  - entreat
  - facile
  - grave
  - odious
13. a reverential regard, respect shown by external action
- consecrate
  - discern
  - penitent
  - virtuous
  - homage
14. deserving hate or contempt
- base
  - carnal
  - hideous
  - odious
  - peevish
15. the ability to act on one's own power of individual decision
- affinity
  - alacrity
  - discretion
  - propriety
  - warrant
16. marked by sexuality that is often frank and unrelieved by higher emotions
- affinity
  - carnal
  - defunct
  - facile
  - pernicious
17. the state of being sluggish or languid
- base
  - dilatory
  - ruminate
  - lethargy
  - vehement
18. fretful obstinate
- peevish
  - balmy
  - credulous
  - dilatory
  - wanton
19. to be or become weak or feeble, droop, fade
- beguile
  - languish
  - dilatory
  - defunct
  - quench
20. no longer existing, not operating or functioning, dead
- facile
  - grave
  - homage
  - odious
  - defunct
21. disgusting or offensive, esp. because excessive or insincere; ample
- fulsome
  - balmy
  - credulous
  - insolent
  - peevish
22. to put out or extinguish
- bestow
  - consecrate
  - entreat
  - quench
  - surfeit

23. an indication or omen of something about  
to happen

- a. paradox
- b. portent
- c. profane
- d. traduce
- e. warrant

24. tending to believe too readily, easily  
convinced

- a. affinity
- b. alacrity
- c. beguile
- d. credulous
- e. discern

25. showing or feeling regret for wrongdoing,  
repentant

- a. homage
- b. lethargy
- c. penitent
- d. perjury
- e. virtuous

**Writing Activity**  
***Othello* Act V, scene ii**

In Act V, scene ii, Othello finally regains some of his reason, composure, and dignity after killing his beloved Desdemona in a jealous rage. The witnesses are horrified at the sight of Desdemona and Emilia lying murdered on the bed and Othello holding the murder weapon. Intending to commit suicide, Othello first wishes to speak to the others and make what explanation he can for what he has done.

Read the following speech carefully, noting the use of figurative language, imagery, point-of-view, and juxtaposition. How does Othello's use of these elements reveal his tone and attitude? What are the main points Othello asks those in attendance to record in their letters?

Write an essay in which you explain the meaning of the speech, the use of figurative language and literary devices, and the speaker's attitude toward his past glories, his horrible crime, and finally himself. Comment on the effectiveness of the speech as it relates to the meaning of the work as a whole.

OTHELLO.

Soft you; a word or two before you go.  
I have done the state some service, and they know't.—  
No more of that.—I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am; nothing extenuate,  
Nor set down aught in malice: then must you speak  
Of one that loved not wisely, but too well;  
Of one not easily jealous, but, being wrought,  
Perplex'd in the extreme; of one whose hand,  
Like the base Judean, threw a pearl away  
Richer than all his tribe; of one whose subdu'd eyes,  
Albeit unused to the melting mood,  
Drop tears as fast as the Arabian trees  
Their medicinal gum. Set you down this;  
And say besides,—that in Aleppo once,  
Where a malignant and a turban'd Turk  
Beat a Venetian and traduc'd the state,  
I took by the throat the circumcised dog  
And smote him—thus.

[Stabs himself.]